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T H E
MELODY OF SPEAKING
DELINEATED;

O R,
ELOCUTION TAUGHT LIKE MUSIC,
BY VISIBLE SIGNS,

Adapted to the TONES, INFLEXIONS, and VARIATIONS of VOICE in Reading and Speaking; with DIRECTIONS for Modulation, and expressing the PASSIONS.

Exemplified by select Passages from the best Authors, some of which have not appeared in any of the best Collections.

By J. WALKER,
Author of ELEMENTS OF ELOCUTION, RHETORICAL
GRAMMAR, &c.

Accentus est etiam in dicendo cantus obscurior. CICERO de Orat.

L O N D O N,
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MELODY OF THE

DEARER

EXCUTION

BY



T O
THE REVEREND DR. THOMSON

THE FOLLOWING WORK

I S,

WITH A JUST RESPECT FOR HIS TALENTS,

A N D I N

ACKNOWLEDGEMENT OF HIS FAVOURS,

A S A

PROMOTER AND ENCOURAGER OF ELOCUTION,

I N S C R I B E D,

BY HIS OBLIGED, AND MOST

OBEDIENT SERVANT.

No. 64, Harley-street,
Cavendish-square.

J. WALKER.

1

THE REVEREND DR. THOMSON

THE FOLLOWING WORK

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WITH A POST SCRIPT FOR HIS TALENTS

AND IN

ACKNOWLEDGMENT OF THE STATUTES



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P R A X I S

U P O N T H E

INFLEXIONS OF THE VOICE.

TH E rising inflexion at the comma marked by the acute accent, and the falling at the period marked by the grave.

The first step to virtue, is to love it in others.
Evil communication, corrupts good manners.

The same inflexions mark the two emphatical words in the following sentences :

Quarrels are easily begun, but not easily ended.
Those who raise énvý, will easily incur cènsure.

In the following sentences the falling inflexion, for the sake of emphasis, is on the first emphatical word, and the rising on the last.

Though we have no regard for our òwn character, we ought to have some regard for the character of óthers.

Though we have no regard for religion in youth, we ought to have some regard for it in áge,

The

The following passage from Milton is an example of the Monotone marked by the horizontal line :

High on a thrône of røyal dtáte, which fár
Outshône the wéalth of O'rmús or of 'Inde,
Or whêre the gōrgeous ēast with rīcheſt hānd
Shōw'rs on her kīngs barbāric pèarl and góld
Sátan exálted sàt. PARADISE LOST. B. xi.

In the following sentences are examples of the two circumflexes :

To díe—to sleèp—
To sleèp—perchance to drèam—ay, thêre's the rûb—
SHAKSPEARE.

In the corrupted currents of this world
Offence's gilded hand may shove by justice,
And oft 'tis found the wicked prize itself
Buys out, the law—but 'tis not so aböve. Ibid.
But grant that others can with equal glory
Look down on pleasures and the baits of sense,
Where shall we find the man that bears affliction
Great and majestic in his ills like Cato? ADDISON.
Queen. Hamlet, thou hast thy father much offended.
Ham. Mother, you have my father much offended.
SHAKSPEARE.

The best method of discovering the inflexion in any word will be to form it into a question with the disjunctive *or*: for, in the
pro-

pronunciation of such a question, the voice necessarily adopts the rising inflexion on the first pronunciation of the word, and the falling on the last. Thus, in the following sentence :

A contented mind, and a good conscience, will make a man happy in all conditions.

If I want to know the falling inflexion, I must adopt on the word mind marked with the grave accent, let me say, *is it mind, or mind?* And the last pronunciation of this word is that I must use in the sentence. If I would know the rising inflexion with which I must pronounce the word conscience, marked with the acute accent, let me say, *is it conscience, or conscience?* And the first of these is the rising inflexion I want.

A COMPLIMENT.

I would rather | converse with you | than with the king.

A SARCASM.

I would rather | converse with you | than with the king.

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ADVERTISEMENT.

THE notation made use of in the following lessons, will, in all probability, appear so new and unintelligible to the greater number of Readers, that they will despair of comprehending it, and throw by the book with disgust. It is expected, that but very few will see the utility of it, or give themselves the trouble to try whether it is worth their study or not. If singing had never been reduced to notes, the first attempt to delineate them on paper must have met with the same fate. The readiness of the ear to imitate the sounds it hears, without appealing to the eye, would have been thought a sufficient reason, for treating a

B

system

ii ADVERTISEMENT.

system of written music as chimerical and useless. Without much expectation, therefore, of credit with the Public, the Author addresses those few who philosophize on language, and who look with a favourable eye on whatever promises improvement. By a long course of teaching he has repeatedly experienced the utility of his plan, and, for the use of his pupils, is induced to make this addition to his former Treatises on the same subject. Those who have honoured him with a perusal of those Treatises, will find in the present Work a considerable addition to the distinctions of voice there laid down. In Elements of Elocution, he will find the two slides of voice explained, and their influence on the meaning and harmony of a sentence, at large inculcated. In the Rhetorical Grammar, he will find the different force, with which emphatic, accented, and unaccented syllables are pronounced,

ADVERTISEMENT. iii

nounced, clearly distinguished and precisely defined; and in the present Essay, he will find an additional distinction of slides, which he calls the two circumflexes*. These so naturally arise from a union of the two former, that it may justly be wondered why they were not sooner brought into view. To this the Author will frankly own, that, till lately, he had not a very clear conception of them himself; his attention was so employed on the nature and application of the two simple slides of the voice, the rising and falling inflexion, that he had not much leisure for a farther investigation of these more delicate distinctions. He had the mortification to find, that the voice often ended with the

* Since it is as easy and as natural to suppose that the voice may fall and rise upon one syllable as that it may rise and fall, why the Latin and Greek languages should have only the latter circumflex, and not the former, must be left to some future Oedipus to explain.

iv ADVERTISEMENT.

upward and downward slide, without exactly implying the sense he attributed to them, but did not know how to distinguish them from the simple slides. By degrees, however, in a long course of practice, he found that these slides, which implied a different meaning from the simple rising and falling slides, were a compound of both; that they were divisible into two kinds, and that they were real circumflexes*; one of them, beginning with the rising and ending with the falling inflexion upon the same syllable; and the other, beginning with the falling and ending with the rising inflexion. When

* The specific import of this inflexion, and how they differ from that of the simple rising and falling slide, may be the subject of some future speculation. An enquiry has been commenced, and it is presumed not without some success, in *Elements of Elocution*, Vol. ii. p. 42. and it may be added, that the discovery of these two circumflexes will throw light on the nature of the other two, and tend to give us precise ideas of them all.

he

ADVERTISEMENT. ¶

he had clearly made out these two compound inflexions, he could not help congratulating himself that his system was perfect, as there was no possible slide of the voice which could not be reduced to one of these four. The compound or circumflex slides are indeed much more difficult to conceive than the simple ones, but are no less real; as the Author could clearly demonstrate to any person with a tolerable ear: but till the human voice, as it relates to speaking sounds, is more studied, he despairs of conveying any idea of them to the Public upon paper. It is however no small satisfaction, that his literary friends comprehend and approve his Plan, and that his Pupils actually profit by it. To these the present Essay is chiefly addressed; but not without hope that it may find its way to some philosophers in language, who, knowing the importance of the subject, will think it

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worthy of a perusal; as to such it will be evident, that whatever approximates to a notation of speaking sounds, must facilitate and improve the art of Speaking and Reading.

DE-

DEFINITION OF THE FIVE DISTINCT PROPERTIES OF THE VOICE.

ALL vocal sounds may be divided into two kinds; namely, speaking sounds and singing sounds. Singing sounds are such as continue a given time, upon one precise point of the musical scale, and then leap as it were from one note to another; but speaking sounds, instead of dwelling on the note they begin with, slide either upwards or downwards to the neighbouring notes, without any perceptible rest on any; so that speaking sounds are exactly of the same kind with those which are produced by a violin when the finger slides up and down the string, while the bow is drawn across it. The singing sound, therefore, is a Monotone, and the speaking sound a slide or inflexion.

But though singing and speaking sounds are thus essentially distinct, it must not be imagined that singing tones are never to be used in speaking. Far from it. The monotone is not only productive of the greatest variety, but often forms the greatest beauty, of solemn, sublime, and plaintive pronunciation; so that verse, properly pronounced, is sometimes, not only figuratively, but literally a song.

Here then we are possessed of three marking distinctions of voice in speaking; and these might be sufficient to denote much of the force and beauty of pronunciation, but to these may be added two circumflex slides; that is, one beginning with the rising and ending with the falling slide, and the other beginning with the falling and ending with the rising slide. Though these compound slides are of very frequent use in speaking, they cannot be so easily pointed out upon paper, as the simple rising and falling inflexions; which may be seen in *Elements of Elocution*, vol. i. p. 112. but if they can
be

be clearly pointed out to the ear, and perfectly distinguished from the other two, the use of them is obvious; and practice and observation will in time give us a facility of apprehending them. The only hope of conveying even a faint idea of them upon paper will be to appeal to a good reader, for the inflexions on those words in the several passages which are marked with these inflexions, particularly in the latter part of Mr. Pitt's speech: if he has a taste for speaking, he will soon perceive these words are pronounced differently from the rising and falling slides upon other emphatical words in the same speech, and if he will set his ear to watch his pronunciation, he will find, that the difference arises from commencing the syllable with one inflexion and concluding it with another. Thus with the monotone, the rising and falling inflexions, and the two circumflexes, we have five distinct properties of the human voice, which essentially differ from each other, and to one of these properties may every possible variety of speaking
 sounds

sounds be ultimately referred. For whether the voice be high or low, loud or soft, quick or slow, with passion or without it, one of these properties must be a concomitant. So that, with respect to these distinctions of voice, we have now a complete notation. The other properties of the voice, namely, high and low, quick and slow, though in musical sounds they are settled with the exactest precision, are very indefinite terms in reading and speaking; whilst loud and soft, or forcible and feeble, have no scale of mensuration either in singing or speaking sounds.

But though loud and soft, or forcible and feeble, cannot be measured like high and low, or quick and slow in music, we may still form a comparative proportion between them, sufficient to answer very useful purposes. We do not know the exact proportion of loudness we give to the accented syllable of a word above the syllable that is unaccented, but nature has so adjusted them in the human ear, that one is generally in a settled relation to the other; so that if we make the accented
 2 syllable

syllable louder or softer, the unaccented syllable grows louder or softer in proportion. The same may be said of the emphatic syllable, which is but the accented syllable made louder; this comparison of loud and soft sounds has enabled us to distinguish the accented syllable of a word, and the emphatic word of a sentence, by a certain mark or difference of character, which sometimes answers the most useful purposes in reading and speaking.

Till lately, however, this distinction of loud and soft, or forcible and feeble, had never been extended to half its uses. The difference of sound between accent and no accent, emphasis and no emphasis, was thought to be indefinite; and it was not considered, that habit, in the very imbibing of language, had settled a due proportion between them in the ear, so as to make it very difficult, not to give the proper degree of loudness to the unaccented syllable, or unemphatic word, if the accented syllable or emphatic word were as loud as it ought to be.

An

An attention therefore to this proportion has given birth to some observations of the greatest use in the art of reading and speaking. For if we consider a sentence as composed of accented and unaccented syllables, or of emphatic and unemphatic words, and after separating them by such pauses as the sense requires, we divide the sense into so many portions as there are accents, we shall then have a complete notation of the relative force of each word and syllable, as the words that have no accent must necessarily be pronounced like unaccented syllables of those that have: and those that have no emphasis like unemphatic syllables of the emphatic words. Let us endeavour to illustrate this by an example.

Such plays alone, should please a British ear,
As Cato's self had not disdain'd to hear.

POPE.

After making pauses at *alone*, *ear*, and *self*, let us divide the two lines into accented portions, and give every accented word its proper inflexion.

Such

Such plays | alone | should please | a British ear, |
 As Cato's | self | had not | disdained | to hear.

Here we shall find the word *plays* is pronounced like an unaccented syllable of the word *such*; *should*, of *please*; *a*, and *ear*, of *British*; *As*, of *Cato's*; *had*, of *not*; and *to*, of *hear*. If, therefore, we were to arrange the unaccented words with the accented ones as if they were one word, we should present to the eye the same union which is actually made by the ear.

Suchplays alone shouldplease abritishear.

AsCato's self hadnot disdain'd tohear

As the two words *British* and *self* may be considered as emphatical, they may be pronounced somewhat more forcibly than the other accented words, and then the words connected with them, will of course be louder than the unaccented syllables of the other words: but it may be observed, that the real force of these words depends much more on the inflexion adapted to them than on any increase
 of

of loudness in the sound*. This arrangement, when accompanied by the monotone and the four inflexions, it is presumed is no inconsiderable approach to a notation of speaking sounds, and as such cannot fail of being useful. The Author was some time of opinion, that marking every word with its peculiar inflexion, accent, and emphasis, would rather embarrass than assist the Reader; which is true with respect to Readers far advanced in the art: but he is much mistaken if there are not many to whom the marking of every word may sometimes answer very useful purposes, especially when the same passage is given entirely unmarked, which is the method he has adopted in the following examples.

* See this explained and illustrated in the Rhetorical Grammar, p. 99, 100.

EXPLAN A-

EXPLANATION OF THE TERMS
AND MARKS.

The Monotone ; a continuation or sameness of sound, like that produced by repeatedly striking a bell ; it may be louder or softer, but continues in exactly the same pitch. This tone is peculiarly proper in grand and sublime descriptions, and at the commencement of a simile in verse. See Elements of Elocution, vol. i. p. 147. Rhetor. Grammar, p. 65. To express this tone a horizontal line is adopted, such as is generally used to express a long syllable in verse. Thus (—)

High on a throne of royal state, which far
Outshone the wealth of Ormus or of Inde,
Or where the gorgeous East with richest hand
Shōw'rs on her kings barbaric pearl and gold,
Satan exalted sat—

MILTON's Par. Lost, Book ii. v. 1.

The rising inflexion, is that upward turn of the voice we generally use at the comma, or in asking a question, which begins with a
verb

verb. (As, Did he say, Nò?) For expressing this, the acute accent is adopted, thus (')

The falling inflexion is generally used at the colon and semicolon, and must necessarily be heard in the answer to the former question. (He did; he said, Nò.) To express this, the grave accent is adopted thus (`)

The rising circumflex begins with the falling slide, and ends with the rising upon the same syllable. This inflexion may be exemplified by the drawling tone we give to some words spoken ironically, as the word *Clodius*, in Cicero's Oration for Milo. This turn of the voice is marked in this manner (v).

But it is foolish in us to compare Drusus Africanus and ourselves with Clodius, all our other calamities were tolerable, but no one can patiently bear the death of Clodius.

The falling circumflex begins with the rising and ends with the falling slide. This inflexion may be exemplified by the pronunciation of the word *sword*, in Cato's reply to Decius. This turn of voice is marked thus (Λ)

'Tis Cesar's swôrd has made Rome's senate little,
And thinn'd it ranks.

ADDISON.

An

The relative forces of words are shewn by associating such words as have no accent with those which have, and considering the assemblage as one word. Thus in the sentence—

I dō not | ask | I demand your attention.

we may consider each accentual portion as one word; the first to be pronounced as a word of three syllables, the second as a monosyllable, and the third as a word of seven syllables, with the accent on the third syllable. See p. 13.

In addition to the marks of the inflexions of voice, and the classification which shews the relative forces of words, the author has given intimations of such passions, emotions, and sentiments as the passage contains, and hints for properly modulating the voice in expressing them.

If the reader wishes to see an exact delineation of the passions, and the manner in which they shew themselves in the countenance, voice, and gesture, he may consult

Elements of Elocution, vol. ii. where he will find a precise definition of each passion, and suitable passages for practice.

Those who are acquainted with works of this kind, will at first be surprised to see no words printed in Italics as marks of emphasis. This is so common a mode of assisting the reader, that it will be wondered how it could be omitted. To which it may be answered, that marking the emphatic words in Italics, if done with judgment, has certainly its advantages; but, in a notation of the present kind, seems to be entirely needless. For it may be observed, that there are two kinds of emphasis; namely, emphasis of passion, and emphasis of sense. Emphasis of passion is that pronunciation which gives force and energy to every word in a sentence, and which cannot, therefore, be denoted by marking single words, but must be described in the manner here adopted, at the head of the sentence*. Emphasis of sense is

* For a distinct view of accent and emphasis, and the common mistakes about them, see Rhetorical Grammar, p. 97, &c.

of two kinds; that which marks every word in opposition or contradistinction to any other word expressed; or that which marks opposition or contradistinction to some word not expressed, but understood: the former kind of emphatical words are so numerous, and differ so little in their pronunciation from every other substantive, adjective, verb, adverb, and participle, that it is perhaps useless to distinguish them; and the latter kind of emphatical words occur so seldom, and when they do occur, so much of their force depends on the inflexion they adopt, and on the feebleness of the preceding or succeeding unaccented words, that when once these two circumstances are distinctly pointed out, and the passion and tone of voice denoted, little room is left for any farther distinction.

Mr. PITT'S Answer to Mr. H. WALPOLE.

(*Affected indifference; middle tone.*) SIR, | The
atrocious | crime | of being a young | man, | which
the honourable | gentleman | has with such spirit | and
decency | charged upon me, | I shall neither | attempt |
to palliate | nor deny; | but content myself | with wish-
ing | that I may be one | of those | whose follies | may
cease | with their youth, | and not | of that number |
who are ignorant | in spite | of experience. |

Whether youth | can be attributed | to any man |
as a reproach, | I will not, Sir, | assume | the pro-
vince | of determining; | (*Strong assertion, louder tone.*)
but surely | age, | may become justly contemptible, |
if the opportunities | which it brings, | have passed
away | without improvement, | and vice | appear to
prevail, | when the passions | have subsided. | (*Con-
tempt, mixed with anger, louder and harsher tone.*) The
wretch, | that after having seen the consequences |
of a thousand errors, | continues still to blunder, |
and whose age | has only added obstinacy | to stupi-
dity, | is surely | the object | either of abhorrence |
or contempt, | and deserves not | that his grey | head |
should secure him | from insults. | (*Abhorrence,
mixed with indignation; a still louder and harsher tone.*)
Much more, Sir, | is he to be abhorred, | who as
he has advanced | in age, | has receded | from vir-
tue, |

SIR, The atrocious crime of being a young man, which the honourable gentleman has with such spirit and decency charged upon me, I shall neither attempt to palliate nor deny; but content myself with wishing that I may be one of those whose follies may cease with their youth, and not of that number who are ignorant in spite of experience.

Whether youth can be attributed to any man as a reproach, I will not, Sir, assume the province of determining; but surely age may become justly contemptible, if the opportunities which it brings have passed away without improvement, and vice appear to prevail, when the passions have subsided. The wretch, that after having seen the consequences of a thousand errors, continues still to blunder, and whose age has only added obstinacy to stupidity, is surely the object either of abhorrence or contempt, and deserves not that his grey head should secure him from insults.

Much more, Sir, is he to be abhorred, who as he has advanced in age, has receded from

tue, | and become mòre | wicked | with léfs temptà-
tion, | who próstitutes himself | for mòiney, | which he
cànnòt | enjoy, | and spènds | the remáins of his life, |
in the rúin | of his còuntry. | (*Ironical indifference.*)
But yóuth, Sir, | is not my ònly crime ; | I have been
accúsed | of acting a theàtrical part. | (*Ex-planation,*
plain middle tone.) A theàtrical part | may either im-
ply | some peculiàrities | of gèsture, | or a dissimulà-
tion | of my réal sentiments, | and the adóption | of the
opìnions | and lánguage | of anóther | mán. | (*Contempt.*)
In the first sènsè, Sir, | the charge is tòò | trífing |
to be confuted, | and deserves ònly | to be méntioned |
that it may be despised. | (*Modest confidence.*) I am
at líberty, | like every other mán, | to úse my òwn
lánguage, | and though I may perhaps have sòme
ambition | to please this gentleman, | I shàll not | lày
myself | under àny | restráint, | nor véry | solícit-
ously | copy (*Sneer*) his dictiòn | or his mien, | how-
ever matùred | by áge, | or módelled | by expèri-
ence. | (*Sudden sternness, high tone.*) Bút, | (*Low*
strong monotone till the word own, which must be in
a high tone) if àny mán | shàll, by chārging me |
with theàtrical | behāviour | imply | that I ut-
ter àny sentiments | but my ówn, | (*Fierce resent-*
ment,

virtue, and become more wicked with less temptation, who prostitutes himself for money, which he cannot enjoy, and spends the remains of his life in the ruin of his country.

But youth, Sir, is not my only crime; I have been accused of acting a theatrical part. —A theatrical part may either imply some peculiarities of gesture, or a dissimulation of my real sentiments, and the adoption of the opinions and language of another man.

In the first sense, Sir, the charge is too trifling to be confuted, and deserves only to be mentioned that it may be despised. I am at liberty, like every other man, to use my own language, and though I may perhaps have some ambition to please this gentleman, I shall not lay myself under any restraint, nor very solicitously copy his diction or his mien, however matured by age, or modelled by experience.

But, if any man shall, by charging me with theatrical behaviour imply that I utter any sentiments but my own, I shall treat him as a

ment, *strong loud tone*) I shall treat him | as a calum-
 niator | and a villain; | nor shall any | protection |
 shelter him | from the treatment | which he deserves.
 (*Raging passion, stronger and louder tone.*) I shall on
 such an occasion, | without scruple, | trample upon all
 those forms, | with which wealth | and dignity | in-
 trench themselves, | nor shall any thing | but age |
 restrain my resentment; | (*Ineffable contempt, lower
 tone.*) age | which always brings | one privilege, |
 that of being insolent | and supercilious | without pun-
 ishment. (*Confidence, mixed with reproach, admonitory
 tone.*) But | with regard, Sir, | to those | whom I have
 offended, | I am of opinion | that if I had acted a
 borrowed part, | I should have avoided their cen-
 sure; | — the heat | which offended | them | is the
 ardour of | conviction | and that | zeal | for the ser-
 vice | of my country, | which neither hope | nor
 fear | shall influence | me to suppress. | (*Courage, higher
 and louder tone.*) I will not sit unconcerned | while
 my liberty is invaded, | nor look | in silence | upon
 public | robbery. | (*Determined resolution, still louder
 and higher tone.*) — I will exert | my endeavours | at
 whatever | hazard | to repel | the aggressor | and drag
 the thief | to justice, | whoever | may protect him |
 in his villainy, | and whoever | may partake | of his
 plunder. | And if the honourable gentleman—

calumniator and a villain ; nor shall any protection shelter him from the treatment which he deserves. I shall on such an occasion, without scruple, trample upon all those forms, with which wealth and dignity intrench themselves, nor shall any thing but age restrain my resentment ; age, which always brings one privilege, that of being insolent and supercilious without punishment.

But with regard, Sir, to those whom I have offended, I am of opinion that if I had acted a borrowed part, I should have avoided their censure ; the heat which offended them is the ardor of conviction, and that zeal for the service of my country, which neither hope nor fear shall influence me to suppress. I will not sit unconcerned while my liberty is invaded, nor look in silence upon public robbery. — I will exert my endeavours, at whatever hazard, to repel the aggressor, and drag the thief to justice, whoever may protect him in his villainy, and whoever may partake of his plunder.—And if the honourable gentleman—

L O R D

LORD STRAFFORD'S SPEECH

To the House of Lords, when he was impeached of High Treason by the Commons, in the Reign of Charles the First.

(Arguing ; a cool, sedate, middle tone of voice.)

My Lords | As this | species | of treason | of which
I am accused | by the commons | is entirely | new |
and unknown | to the laws | so is the species | of
proof | by which | they pretend | to fix that guilt |
upon me. | They have invented | a kind of accu-
mulated | or constructive | evidence ; | by which |
many | actions | either totally | innocent | in them-
selves | or criminal | in a much inferior | degree |
shall | when united | amount | to treason | and sub-
ject | the person | to the highest | penalties | inflicted |
by the laws. | A hasty | and unguarded | word | a
rash | and passionate | action | assisted | by the malèvo-
lent | fancy | of the accuser | and tortured | by doubt-
ful | constructions | is transmuted | into the deepest |
guilt ; | and the lives | and fortunes | of the whole |
nation | no longer | protected | by justice | are sub-
jected | to arbitrary | will | and pleasure. | *(Enquiry, with
surprise ; higher, and more forcible tone.)* Where | has
this | species | of guilt | lain so long | concealed ? |
Where |

My Lords, As this species of treason of which I am accused by the commons is entirely new and unknown to the laws, so is the species of proof by which they pretend to fix that guilt upon me. They have invented a kind of accumulated or constructive evidence; by which many actions, either totally innocent in themselves, or criminal in a much inferior degree, shall, when united, amount to treason, and subject the person to the highest penalties inflicted by the laws. A hasty and unguarded word, a rash and passionate action, assisted by the malevolent fancy of the accuser, and tortured by doubtful constructions, is transmuted into the deepest guilt; and the lives and fortunes of the whole nation, no longer protected by justice, are subjected to arbitrary will and pleasure. Where has this species of guilt lain so long concealed? Where has this fire been so long buried, during so many centuries, that no smoke should appear, till it burst out at once to

con-

Whére | has this, | fire, | been so long | búried | dur-
 ing so many | cénturies | that nó | smòke | should
 appéar | till it búrst out | at ónce | to consume | mé |
 and my children ? | (*Arguing with confidence ; a lower
 and firmer tone.*) Bétter it were | to live under nó
 law | at àll | and by the máxims | of a cáutious | prù-
 dence | to conform ourselves | the bést | we càn | to the
 àrbitrary | will | of a máster | than fáncy | we have a
 làw | which shall inflict | a púnishment | précèdent to
 the promulgátion | and try' us | by màxims | unhéard
 of | till the very móment | of the prosecútion. | (*Ex-
 planation ; plain, open, higher tone.*) If I fáil | on the
 Thámes | and split | my vèssel | on an ánchor, | in
 cáse | there be nó | buòy | to give me wárning, | the
 pártý | shall páy | me dámmages ; | bút | if the ànchor |
 be marked óut, | thén | is the striking on it | at my
 ówn | pèril. | (*Enquiry ; with surprise.*) Whére is the
 mark | set upon this crime ? | (*Regret ; low, solemn,
 plaintive tone.*) It has láin | conceàled | ùnder |
 wáter | and nó | húman | prùdence | nò | húman |
 innocence | could sàve me | from the destrúc-
 tion | with which | I am at présent | thrèatenèd.
 (*Narrative ; open, higher tone.*) It is nów | fúll |
 two hùndred | and fòrty | yéars | since tréa-
 sons | were defined ; | and so long | has it béeñ |
 since àny man | was tóuched | to this | extént, |
 upon this | crime | before myself. | We have
 lived, my Lords, | háppily | to ourselves | at hòme. |

We

consume me and my children? Better it were to live under no law at all, and, by the maxims of a cautious prudence, to conform ourselves the best we can to the arbitrary will of a master, than fancy we have a law which shall inflict a punishment precedent to the promulgation, and try us by maxims unheard of till the very moment of the prosecution. If I sail on the Thames, and split my vessel on an anchor, in case there be no buoy to give me warning, the party shall pay me damages; but if the anchor be marked out, then is the striking on it at my own peril. Where is the mark set upon this crime? It has lain concealed under water, and no human prudence, no human innocence could save me from the destruction with which I am at present threatened.

It is now full two hundred and forty years since treasons were defined, and so long has it been since any man was touched to this extent, upon this crime, before myself. We have lived, my Lords, happily to ourselves
at

We have lived | glóriously | abróad | to the wórld. |
(Persuasion; lower tone.) Lèt us | be contént | with
 what our fátters | have lèft us. | Lèt not | our ambi-
 tion | càrry us | to be more lèarned | than thèy were |
 in these kílking | and destrúctive | árts. | *(Explanation; higher tone.)* Gréat | wísdóm | it will bè | in your
 lórdships, | and júst | próvidéncé | for yóurselves, | for
 your postèrities | for the whole kíngdom | to cast fróm
 you | into the fire | *(Hatred and detestation; lower tone.)*
 these blóody | and mystèrious | vólumes | of àrbitrary |
 and constrúctive | tréasons | as the prímítive | chrí-
 stians | did their bòoks | of cùrious | árts, | and betáke
 yourselfs | to the plàin | lètter | of the státute; | which
 télls you, | whère | the críme | is, | and pòints out |
 the páth | by which | you may avóid it. | *(Persua-
 sion; low, plaintive monotone.)* Lèt us not, | to our own
 destrúction, | awáke | those slèeping | lions, | by rāt-
 tling up | a cōmpany | of òld | rēcords, | which have
 for sō many | āges | hūng | by the wāll | forgòtten |
 and neglècted. | *(Sorrow; higher tone.)* To àll my
 afflíctions | add not this, my Lords, | the most sevère |
 of ány | that 'I | for my òther síns | nòt | for my tréa-
 son | be the mēans | of introdūcing | a prēcedent | so
 pernīcious | to the lāws | and líberties | of my nā-
 tive | cōuntry. | *(Argument; plain, open, middle tone.)*
 Howéver | these gēntlemen | at the bār | say they
 spéak | for the commonwéalth, | and they belíeve so. |
 Yèt | ùnder | fávor | it is I | who in this particular |
 spéak for the commonwéalth. | Prēcedents | like thòse |

at home. We have lived gloriously abroad to the world. Let us be content with what our fathers have left us. Let not our ambition carry us to be more learned than they were in these killing and destructive arts. Great wisdom it will be in your lordships, and just providence for yourselves, for your posterities, for the whole kingdom, to cast from you into the fire these bloody and mysterious volumes of arbitrary and constructive treasons, as the primitive Christians did their books of curious arts, and betake yourselves to the plain letter of the statute, which tells you where the crime is, and points out the path by which you may avoid it. Let us not, to our own destruction, awake those sleeping lions, by rattling up a company of old records, which have for so many ages hung by the wall forgotten and neglected. To all my afflictions add not this, my Lords, the most severe of any, that I, for my other sins, not for my treason, be the means of introducing a precedent, so pernicious to the laws and liberties

which are endeavored | to be established | against me. |
 must | draw along | such inconveniences | and mis-
 eries | that in a few | years | the kingdom | will be in
 the condition | expressed | in a statute | of Henry |
 the fourth; | and no man | shall know | by what |
 rule | to govern | his words | and actions. | (*Persua-*
tion; higher, plaintive tone.) Impose not, my Lords, |
 difficulties | insurmountable upon ministers of state; |
 nor disable them | from serving | with cheerfulness |
 their king | and country. | If | you examine them, |
 and under such severe | penalties | by every | grain, |
 by every | little | weight | the scrutiny | will be intol-
 erable. | The public | affairs | of the kingdom | must
 be left | waste, | and no | wise man | who has any hon-
 or | or fortune | to lose | will ever | engage him-
 self | in such dreadful, | such unknown | perils. |
 (*Excusing; middle tone.*) My Lords, | I have now |
 troubled your lordships | a great | deal | longer |
 than I should have done. | (*Suppressed grief; higher*
tone.) Were it not | for the interest | of these |
 pledges | which a saint | in heaven | left me, |
 I should be loth | (*Indifference; lower tone.*) What | I
 forfeit | for myself | is nothing | —but | I confess |
 that my in- | discretion | should forfeit | for them.— |
 (*Strong grief suppressed; lower tone.*) it wounds me |
 very deeply. | You will be pleased | to pardon |
 my infirmity; | — (*Disturbed; broken lower tone.*)
 Something | I should have said | but I see | I
 shall

ties of my native country. However these gentlemen at the bar say they speak for the commonwealth, and they believe so. Yet under favour, it is I who in this particular speak for the commonwealth. Precedents like those which are endeavoured to be established against me, must draw along such inconveniences and miseries, that in a few years the kingdom will be in the condition expressed in a statute of Henry the fourth; and no man shall know by what rule to govern his words and actions. Impose, not, my Lords, difficulties insurmountable upon ministers of state; nor disable them from serving with chearfulness their king and country. If you examine them, and under such severe penalties by every grain, by every little weight, the scrutiny will be intolerable. The public affairs of the kingdom must be left waste, and no wise man, who has any honour or fortune to lose, will ever engage himself in such dreadful, such unknown perils.

My Lords, I have now troubled your lordships a great deal longer than I should have done. Were it not for the interest of these pledges, which a saint in heaven left me, I

D

should

I shall not | be áble | thérefore | I shall leave it. |
(Chearfulness; plain, open, middle tone.) And | nów,
 my Lords | I thànk | Gód | I have béen | by his |
 bléssing | sufficiently | instructed—in the extrémé | vá-
 nity | of àll | témporary enjoyments | compàred | to the
 impórtance | of our etàernal duration. | *(Resignation;
 chearful, solemn, lower tone.)* And | só, my Lords, |
 èven | só | with àll | humility | and with àll | tranquil-
 lity | of mínd, | I submít | cleàrly | and fréely | to
 yóur | jùdgment. | And whéther | that ríghteous |
 jùdgment | shall be to life | or déath | I shall repóse
 myself, | full of gràtitude | and cónfidence | in the
 árms | of the grèat | áuthor | of my exístence. |

LORD CLIFFORD'S SPEECH

To King Henry the Sixth, to perswade him
 to keep the Crown.

SHAKESPEARE, Hen. VI. 3d part.

(Admonition and persuasion; high tone.)

My gràcious | liége, | this toò much | lénity |
 And hàrmful | píty | must be láid | àside. |
 To whòm | do lions | càst | their gèntle | lòoks? |
 Nòt | to the bèasts | that would usùrp | their dén. |
 Whòse | hànd | is thàt, | the fòrest | beàr | doth lìck? |
 Nòt | his | that spòils | her yòung | befòre | her fáce. |
 Whò |

should be loth—What I forfeit for myself is nothing—but I confess that my indiscretion should forfeit for them ; it wounds me very deeply. You will be pleased to pardon my infirmity ; something I should have said, but I see I shall not be able, therefore I shall leave it. And now, my Lords, I thank God I have been by his blessing sufficiently instructed—in the extreme vanity of all temporary enjoyments, compared to the importance of our eternal duration. And so, my Lords, even so, with all humility and with all tranquillity of mind, I submit clearly and freely to your judgment. And whether that righteous judgment be to life or death, I shall repose myself, full of gratitude and confidence, in the arms of the great Author of my existence.

LORD CLIFFORD'S SPEECH.

My gracious liege, this too much lenity
 And harmful pity must be laid aside.
 To whom do lions cast their gentle looks ?
 Not to the beasts that would usurp their den.
 Whose hand is that, the forest bear doth lick ?
 Not his that spoils her young before his face.

D 2

Who

Whò | 'scàpes | the lùrking | fèrpent's | mòrtal | fling ? |
 Nòt | hè | that fèts | his fòot | upon her bäck. |
 The smállest | wòrm, | will tùrn | being tródden on ; |
 And dòves | will pèck, | in sàfeguard | to their bróod. |

(Narrative representation ; higher tone.)

Ambitious | Yórk, | did lével | at thy cròwn ; |
 Thòu | smíling | while hé | knít | his ángry | brows : |
 Hè, | but a dúke, | would hàve | his sòn | a kìng, |
 And ràise | his íssue | like a lóving | sìre ; |
 Thóu, | being a kìng, | bléft | with a gòodly | sòn, |
 Didst yìeld | consént | to dishinhèrit him ;

(Reproach lower tone.)

Which àrgued | thée | a mòst | unlóving | fàther. |
 Unrèasonable creatures | fèed | their yóung : |
 And thòugh | mán's face | be fèarful | to their èyes, |
 Yèt, | in protèction | of their ténder ones, |
 Whó | hath not sèen them | (éven | with thóse | wings |
 Which sòmetimes | they have ùsed | in fèarful | flíght) |
 Make wár | with thèì | that clìmb'd | unto their nést |
 O'ffering | their ówn lives | in their yóung's | defènce ? |

(Reproach and indignation.)

For shàme, my liege, | make thèì your precedent ? |

(Reproach and compassion ; low monotone.)

Wère it not pīty | that this gòodly | bōy, |
 Should lōse | his bīrth-right | by his fàther's fault ; |
 And lōng | hereāfter | sāy | unto his chīld— |

Whàt |

Who 'scapes the lurking serpent's mortal sting?
 Not he that sets his foot upon her back.
 The smallest worm will turn being trodden
 on:

And doves will peck in safeguard to their
 brood.

Ambitious York did level at thy crown;
 Thou smiling, while he knit his angry brows:
 He, but a duke, would have his son a king,
 And raise his issue like a loving fire;
 Thou, being a king, blest with a goodly son,
 Didst yield consent to disinherit him;
 Which argued thee a most unloving father.

Unreasonable creatures feed their young:
 And though man's face be fearful to their eyes,
 Yet, in protection of their tender ones,
 Who hath not seen them (even with those
 wings,

Which sometimes they have used in fearful
 flight)

Make war with them that climb'd unto their
 nest,

Offering their own lives in their young's de-
 fence?

For shame, my liege, make them your pre-
 cedent?

Were it not pity that this goodly boy,
 Should lose his birth-right by his father's
 fault;

And long hereafter say unto his child—

Whāt | my great grāndfather | and grāndfire | gōt, |
 My cāreless | fāther | fōndly | gave away ? |
(Reproach ; low tone.) 'Ah, | what a shāme were this ! |
(Encouragement ; higher tone) Lòok on the boy ; |
 And let his mánly | fāce, | which pròmiseth |
 Succèssful | fòrtune, | stèel | thy mèlting | heárt, |
 To hòld | thy ówn, | and lèave | thy ówn | to him. |

KING EDWARD IV's SPEECH Regretting the Murder of his Brother CLARENCE.

SHAKSPEARE, Richard the Third.

STANLEY and EDWARD.

Stan. A bóon, my soverèign | for my sèrvicè | dònè.

K. Ed. I pr'y'thec | péace, | my sòul | is fùll | of fòr-
 row. |

Stan. I will not | ríse | unlès | your híghness | hèar
 me. |

K. Edw. Then sáy | at ónce, | whát is it | thou re-
 quèst'st ? |

Stan. The fòrfeit, soverèign, | of my sèrvant's | life : |
 Who slèw | to dáy | a riòtous | gèntleman, |
 Làtely | attèdant | on the dúke | of Nòrfolk. |

(Remorse ; low tone.)

K. Edw. Hāve | I a tōngue | to dōom | my brōther's |
 dēath |

And shāll | thāt tongue | give pàrdon | to a slāve ? |

(Pity.)

What my great grandfather and grandfire got,
My carelefs father fondly gave away ?

Ah ! what a shame were this ! Look on the
boy ;

And let his manly face, which promifeth
Successful fortune, ſteel thy melting heart,
To hold thy own, and leave thy own to him.

King EDWARD IV. and Lord STANLEY.

Stan. A boon, my ſovereign, for my ſervice
done.

K. Ed. I pr'ythee peace, my ſoul is full of
ſorrow.

Stan. I will not riſe, unleſs your highneſs
hear me,

K. Ed. Then ſay, at once, what is it thou
requeſt'ſt ?

Stan. The forfeit, ſovereign, of my ſervant's
life :

Who ſlew to-day a riotous gentleman,
Lately attendant on the duke of Nor-
folk.

K. Ed. Have I a tongue to doom my bro-
ther's death,

And ſhall that tongue give pardon to a
ſlave ?

D 4

My

(Pity.)

My bróther | kill'd nò man, | hís fault | was thòught, |
And yèt | his púnishment | was bítter | dèath. |

(Resentment, mixed with remorse.)

Whó su'd to me | for hìm ? | whò | in my wráth, |
Knèel'd | at my féet, | and bíd me | be advísed ? |
Whò | spoké of brótherhood ? | whó | spoké of lòve ? |

(Sorrow, pity, and compassion.)

Whó told me | how the pòor | sóul | did forfáke |
The mighthy | Wárwick, | and did fíght | for mè ? |
Whó told me | in the fíeld | of Téwksbury, |
When 'Oxford | hàd me | dówn, | hè | rescu'd me, |
And fáid | dèar | bróther, | líve, | and be a kíng ? |
Whó told me, | when we bōth | lāy | in the fíeld, |
Frózen | almòst | to déath, | how he did láp me |
'Even | in his gárments, | and did gíve himself, |
All thín | and náked, | to the númb | còld | nìght ? |

(Resentment ; loud, forcible tone.)

All thís | from my remémbrance | brùtish | wráth |
Sínfully | plúck'd, | and not a mán of you |
Had sò much | gráce | to pút it | in my mìnd,

(Indignation, mixed with hatred ; low tone.)

Būt, | when your cārters, | or your wāiting vassals, |
Have dōne | a drūnken | slāughter, | and defac'd |
The prēcious | ímage | of our dèar | Redéemer, |

(Over-acted earnest entreaty ; high tone.)

You stráight | are on your knèes | for pàrdon, | pàrdon |
And I', | unjústly too | must grànt it you : | —

(Resentment ;

My brother kill'd no man, his fault was
thought,

And yet his punishment was bitter death.

Who su'd to me for him? Who in my wrath,

Kneel'd at my feet, and bid me be advis'd?

Who spoke of brotherhood? who spoke of
love?

Who told me how the poor soul did forsake

The mighty Warwick, and did fight for me?

Who told me in the field of Tewksbury,

When Oxford had me down, he rescu'd me,

And said, Dear brother, live, and be a king?

Who told me, when we both lay in the field,

Frozen almost to death, how he did lap me

Even in his garments, and did give himself,

All thin and naked, to the numb cold night?

All this from my remembrance brutish wrath

Sinfully pluck'd, and not a man of you

Had so much grace to put it in my mind.

But, when your carters, or your waiting vaf-
sals,

Have done a drunken slaughter, and defac'd

The precious image of our dear Redeemer,

You straight are on your knees for pardon,

pardon,

And I, unjustly too, must grant it you:

But

(Resentment ; forcible tone.)

Bùt | for my bróther, | not a mán would speak,— |

(Remorse ; lower tone.)

Nor I' | (ungrácious) | speak unto myself

(Pity ; low tone.)

For him, | pòor | fòul,—

(Reproach ; high tone.)

The pròudest | of you àll |

Have been behòlden to him | in his life, | —

Yet nóne of you | would ónce | plead fòr his life.

(Dread and terror ; low tone.)

O' | Héav'n | I féar, | thy' | jústice | will take hòld |

On mé, | and yóu, | and míne | and yòurs, for this, |

Alás ! | póor | Clàrence ! |

THE ORATION OF COMINIUS In favour of CORIOLANUS.

SHAKSPEARE.

(Unwillingness ; feeble tone.)

I' | shall lack vòice : | the dèeds | of CoriolánuS |

(Proposing ; plain middle tone.)

Shòuld not | be uttered féebly. | It is héld, |

That válour | is the chieffest | vírtue, | and

Mòst | dignifies | the hàver : | ìf | it bé, |

The mán | I' speak of | cànnòt | in the wórl'd |

Be síngly | còunterpois'd. |

(Narrative ; higher tone.) At sixteen | yéars, |

When

But for my brother, not a man would speak,
 Nor I (ungracious) speak unto myself
 For him, poor soul,—The proudest of you
 all,
 Have been beholden to him in his life,
 Yet none of you would once plead for his life.
 O Heav'n! I fear thy justice will take hold
 On me, and you, and mine, and yours, for
 this,
 A la s ! poor Clarence !

ORATION OF COMINUS.

I shall lack voice : the deeds of Coriolanus
 Should not be uttered feebly. It is held,
 That valour is the chiefest virtue, and
 Most dignifies the haver : if it be,
 The man I speak of cannot in the world
 Be singly counterpois'd. At sixteen years,
 When Tarquin made a head for Rome, he
 fought
 Beyond the mark of others : our then dicta-
 tor,

Whom

When Tárquin | made a hèad | for Róme, | he fought |
 Beyond | the márk | of òthers : | our thèn | dictátor, |
 Whóm | with all pràise | I póint at, | sàw him | fight, |
 Whén | with his Amazònian | chìn | he dróve |
 The bristled | líps | befòre him : | he bestríd |
 An ò'er prest | Róman, | and i' the cònsul's | view |
 Slèw | | thrée | oppòsers : Tárquin's | sèlf | he mét |
 And strúck him | on his knèe : | in thàt day's | féats, |
 Whén | he might àct | the wòman | in the scéne, |
 He próv'd | bèst | mán | i' the fièld ; | and | for his
 méed |

Was brów bound | with the òak, | His púpil age |
 Mán enter'd | thús, | he wáxed | like a sèa ; |
 And, in the brunt | of sèventeen | bàttles | sínce, |
 He lúrch'd | àll | fwóords | o' the gàrland. |

(*Low, strong tone.*) For this lást, |
 Befòre | and in | Coríoli, | lét me | fáy, |
 I cànnòt | spéak him | hòme : |

(*Higher tone, and more forcible.*)

He stòpt | the flíers ; |
 And, by his rare | exámple, | máde | the còward |
 Tùrn | térror | into spòrt : | as wáves | before
 A vèssel | under sáil, | so mèn | obéy'd, |
 And féll | below his stèm : | his fwórd | (dèath's | stámp) |
 Whère | it did márk, | it tóok | from fáce | to fòot. |
 He was a thìng | of blóod, | whose èvery | mótìon |
 Was tím'd | with dy'ing | críes : | alòne | he énter'd |
 The mòrtal | gáte | o'the cìty ; | which hé páinted |

With

Whom with all praise I point at, saw him
fight,

When with his Amazonian chin he drove
The bristled lips before him : he bestrid
An o'er-prest Roman, and i' the consul's view
Slew three opposers : Tarquin's self he met,
And struck him on his knee : in that day's
feats,

When he might act the woman in the scene,
He prov'd best man, i' the field : and for his
meed

Was brow-bound with the oak, his pupil age
Man enter'd thus, he waxed like a sea ;
And, in the brunt of seventeenth battles
since,

He lurch'd all swords o' the garland. For
this last,

Before and in Corioli, let me say,
I cannot speak : hence home. He stopt the
fliers ;

And, by his rare example, made the coward
Turn terror into sport : as waves before
A vessel under sail, so men obey'd,
And fell below his stem : his sword (death's
stamp)

Where it did mark, it took from face to foot.
He was a thing of blood, whose every motion
Was

With shúnless | dèstiny ; | àidlefs | came óff, |
 And with a súdden | reinfórce ment | strúck |
 Coríoli, | like a plāner : | Nów, | áll's | his : |

(Quicker, higher, and more forcible.)

When by and by' | the dín | of wár | 'gan piérce |
 His réady | sènsè : | then stráight | his dòuble | spírít |
 Requícken'd | what in fìesh | was fátigate, |
 And to the báttle | càme he ; | whére | he did
 Rún | rèeking | o'er the líves | of mén, | as íf |
 'Twere a perpétual | spòil ; | and, 'tíll | we càll'd |
 Both field | and cìty | óurs : | he nèver | stóod |
 To ease | his bréast | with pànting. |

HERMOCRATES, THE SYRACUSAN,
 Against putting the Athenian Generals, Ni-
 cias and Demosthenes, to Death.

(Low, plaintive tone.)

You hère | behóld | an unfórtunate | fáther | who
 has félt | more than àny | óther Syracusan, | the fàtal |
 effècts of this war, | by the déath | of twò | sóns | who
 formed àll | his consoláti on, | and were the ónly | sup-
 pórt | of his óld | àge. | *(Cheerfulness; higher tone.)*
 I cànnòt, índeed, | forbear admíring | their còurage |
 and felícity, | in sàcríficing | to their còuntry's | wél-
 fare | a lífe | of which they wóuld óne day | have been
 deprived

Was tim'd with dying cries: alone he enter'd
 The mortal gate of the city, which he painted
 With shunless destiny: aidless came off,
 And, with a sudden reinforcement, struck
 Corioli like a planet: Now, all's his;
 When by and by the din of war 'gan pierce
 His ready sense: then straight his double spi-
 rit

Requicken'd what in flesh was fatigate,
 And to the battle came he; where he did
 Run reeking o'er the lives of men, as if
 'Twere a perpetual spoil: and, till we call'd
 Both field and city ours: he never stood
 To ease his breast with panting.

HERMOCRATES

Against putting the Athenian Generals to Death.

You here behold an unfortunate father,
 who has felt more, than any other Syracusan,
 the fatal effects of this war, by the death of
 two sons, who formed all his consolation, and
 were the only support of his old age. I
 cannot, indeed, forbear admiring their cou-
 rage and felicity, in sacrificing to their coun-
 try's welfare a life of which they would one
 day

deprived | by the còmmon course | of náture ; (*Sorrow ;
low, plaintive tone*) but then I cànnòt | but be stròngly
affected | with the crùel | wòund | which their dèath |
has made in my héart, | nor forbear háting | and de-
tèsting | the Athénians, | the áuthòrs of this unhappý
war, | as the mùrtherers | of my children ; | (*Declaration ;
higher tone.*) I cànnòt however | conceal óne circum-
stance, | which ís, | that I am lèss sensible | of my
privatè affliction | than of the hónour | of my còun-
try ; | and I fée it | expòsed | to etàernal | ínfamy | by
the bàrbarous | advíce | which is nów | gíven you. |
The Athénians | indèed | merit the wòrst | tréatment, |
and èvery kind | of púnishment | that cànnòt be | ínflicted
ón them | for so unjústly | declaring wár against us ; |
(*Low tone, till near the end of the question.*) but hàve
not | the gòds, | the júst | avēngers | of crímes, | pū-
nished | thēm, | and revēged | ùs | suffíciently ? | (*Ar-
guing ; higher to the end.*) When their gēnerals | láid
down | their árms | and surrēndered, | díd they not |
dó | this | in hópes | of having their líves | spáred ? |
And íf | we pút them | to déath, | will it | be pòssible
for us | to avóid | the júst | repróach | of our having
víolated | the laws of nátions, | and díshónoured | our
víctory | by an unhèard of | crúelty ? | (*High tone, till
near the end.*) Hów ! | will you súffer | your glóry | to
be thús | súllied | in the fáce | of the whóle | wórld, |
and have it fáid, | that a nátion | who first | dédicated |
a tēple

day have been deprived by the common course of nature; but then I cannot but be strongly affected with the cruel wound which their death has made in my heart, nor forbear hating and detesting the Athenians, the authors of this unhappy war, as the murderers of my children. I cannot however conceal one circumstance, which is, that I am less sensible of my private affliction than of the honour of my country; and I see it exposed to eternal infamy by the barbarous advice which is now given you. The Athenians indeed merit the worst treatment, and every kind of punishment that can be inflicted on them, for so unjustly declaring war against us; but have not the gods, the just avengers of crimes, punished them, and revenged us sufficiently? When their generals laid down their arms and surrendered, did they not do this in hopes of having their lives spared? And if we put them to death, will it be possible for us to avoid the just reproach of our having violated the laws of nations, and dishonoured our victory by an unheard-of cruelty? How! will you suffer your glory to be thus sullied in the face of the whole world, and have it said, that a nation, who first

E dedicated

A tẽmple | in this | city | to Clémency | hãd not | found
 any | in yòurs ? | Sùrely | victories | and triumphs do
 not give immortal glory to a city ; | but the èxercising |
 of mércy | towards a vãnquished | ènemy, | the ùsing |
 of moderátion | in the gréatest | prospèrity, | and fèar-
 ing | to offend | the góds | by a háughty | and inso-
 lent | pride. | (*Declaration ; high tone*) You doubtlefs |
 have not forgót | that this | Nicias, | whose fãte | you are
 going | to pronóunce, | was the vèry | mán | who
 plèaded | your cáuse | in the assèmbly | of the Athèn-
 nians, | and employed áll | his crèdit, | and the whòle |
 pòwer | of his éloquence | to dissuàde | his cóuntry |
 from embãrking | in this wãr ; | (*Low tone, till near the*
end) should yóu therefore, | pronóunce | sèntence | of
 dèath | on this | wòrthy | général, | wóuld it be | a
 júst | rewãrd | for the zéal | he shéwed | for yòur | in-
 trest ? | (*Detestation ; low tone.*) With regard | to my-
 sèlf, | dèath | would be lèss | griévous to me | than the
 sight | of so hòrrid | an injústice | commítte'd | by my
 cóuntry men | and fellow-citizens.

JOHN OF GAUNT'S SPEECH,
 On the declining state of the affairs of RICHARD II.

(*High plaintive tone of voice.*)

Methinks, | I am a pròphet | nẽw | inspir'd,
 And thus | foretèll | our sècond | Ríchard's | fãte.

Lower

dedicated a temple in this city to Clemency, had not found any in yours? Surely victories and triumphs do not give immortal glory to a city; but the exercising of mercy towards a vanquished enemy, the using of moderation in the greatest prosperity, and fearing to offend the gods by a haughty and insolent pride. You doubtless have not forgot that this Nicias, whose fate you are going to pronounce, was the very man who pleaded your cause in the assembly of the Athenians, and employed all his credit, and the whole power of his eloquence, to dissuade his country from embarking in this war; should you therefore pronounce sentence of death on this worthy general, would it be a just reward for the zeal he shewed for your interest? With regard to myself, death would be less grievous to me than the sight of so horrid an injustice committed by my country men and fellow citizens.

JOHN OF GAUNT'S SPEECH.

Methinks, I am a prophet new inspir'd,
And thus foretell our second Richard's fate.

F. 2

His

(Lower tone, simple and didactic.)

His rásh | fièrce | blàze | of ríot | cánnòt | lást ; |
 For viðlent | fires | sòon | burn óut | themsèlves : |
 Smàll | shówers | lást | lòng ; | but sùdden | stórms | are
 shòrt ; |

Hé | tìres betimes, | that spùrs | too fást betimes ; |
 With èager | féeding, | fòod | doth chóak | the fèeder ; |
 Light | váníty, | insàtiate | córmorant, |
 Consùming, | méans, | sòon | préys | upon itsèlf. |

(Low, solemn monotone.)

This rōyal | thrōne | of kīngs, | this | scēpter'd | īsle, |
 This ēarth | of mājesty, | this sēat | of Mārs, |
 This òther | ēden, | dēmy | páradise ; |
 This fōrtress, | buìlt | by nāture | for hersèlf, |
 Agāinst | infēction, | and the hānd | of wár ; |
 'This hāppy | brēed | of mēn, | this lìttle | wórld ; |
 This prēcious | stōne | sēt | in the sīlver | féa, |
 Which sèrves it | in the òffice | of a wāll, |
 Or as a mōat | defēnsive | to a hōuse, |
 Agāinst | the ēnvy | of les hāppier lands ;

(Rapture ; higher plaintive tone.)

This blèssed | plót, | this éarth, | this rèalm, | this E'ng-
 land, |

This núrse, | this tēeming | wōmb | of rōyal | kīngs, |
 Fēar'd | for their brēed | and fāmous | by their bírth ; |

(Grand description ; lower and more solemn tone.)

Renōwned | for their dēeds | as fār | from hōme, |
 For Chrīstian sèrvice, | and trūe | chīvalry, |

As

His rash fierce blaze of riot cannot last ;
 For violent fires soon burn out themselves :
 Small showers last long ; but sudden storms
 are short ;

He tires betimes, that spurs too fast betimes ;
 With eager feeding, food doth choak the
 feeder ;

Light vanity, insatiate cormorant,
 Consuming, means, soon preys upon itself.
 This royal throne of kings, this scepter'd isle,
 This earth of majesty, this seat of Mars,
 This other Eden, demy Paradise ;
 This fortress, built by Nature for herself,
 Against infection, and the hand of war ;
 This happy breed of men, this little world ;
 This precious stone, set in the silver sea,
 Which serves it in the office of a wall,
 Or as a moat defensive to a house,
 Against the envy of less happier lands :
 This blessed plot, this earth, this realm, this
 England,
 This nurse, this teeming womb of royal
 kings,
 Fear'd for their breed, and famous by their
 birth ;
 Renowned for their deeds—as far from home,
 For Christian service, and true chivalry,

As is | the sēpulchre | in stūbborn | Jēwry, |
 Of the wōrld's | rānfom, | bléssed | Māry's | sōn ; |
 This lānd | of such dēar | sōuls, | this | deār | deār | lānd, |
 Déar | for her reputātion | through the wōrld, |

(Lower and more familiar tone.)

Is nōw | lēas'd | out | (I drēad | pronōuncing it) |
 Like | to a tēnement, | or pēlting | fārm : |

(Grand description ; higher and more solemn tone.)

E'ngland, | bound in | with the triūmphant | sēa, |
 Whose rōcky | shōre | beats bāck | the ēnvious | sīge, |

(Lower and reproaching tone.)

Of wātry | Néptune | is nōw | bōund | in | with shāme, |
 With inky | blōts, | and rōtten | pārchment | bōnds ; |

(Higher tone.)

Thāt | E'ngland, | that was wōnt | to cōnquer | óthers, |

(Lower and reproaching tone.)

Hath mādē | a shāmeſul | cōnquest | of itsēlf. |

SHAKSPEARE.

THE LADY IN COMUS,

In Vindication of Temperance.

(Tranquillity ; middle tone.)

I hād not | thóught | to have unlóck'd | my lips |
 In this | unhāllow'd | air, | büt | that this | júggler |
 Wou'd thínk | to chārm | my jùdgment, | as my eyés, |
 Obtrùding | fālſe | rúles, | prānck'd | in Réafon's | gārb. |

(Detestation ; low tone.)

I hāte | when Vīce | can bōlt | her àrguments, |

And

As is the sepulchre in stubborn Jewry,
 Of the world's ransom, blessed Mary's son;
 This land of such dear souls, this dear, dear
 land,
 Dear for her reputation through the world,
 Is now leas'd out (I dread pronouncing it)
 Like to a tenement, or pelting farm:
 England, bound in with the triumphant sea,
 Whose rocky shore beats back the envious
 siege,
 Of watry Neptune is now bound in with
 shame,
 With inky blots, and rotten parchment
 bonds;
 That England, that was wont to conquer
 others,
 Hath made a shameful conquest of itself.

THE LADY IN COMUS,

I had not thought to have unlock'd my lips
 In this unhallow'd air, but that this juggler
 Would think to charm my judgment, as my
 eyes,
 Obtruding false rules, pranck'd in Reason's
 garb.
 I hate when Vice can bolt her arguments.

And Virtue | has nò | tòngue | to chéck her pride. |

(*Reproach ; low tone*).

Impòstor, | dò not charge | most innocent | Náture, |

As if | she wòuld | her children | should be riotous |

(*Regret ; higher tone*)

With hèr | abúndance. | Shé, good caterers, |

Mèans | her provisión | ónly | to the good, |

That live | accòrding | to hèr | sòber | láws, |

And hòly | díctate | of spàre | Tèmpérance. |

If èvery | júst man, | that nów | pìnes | with wánt, |

Hád | but a mòderate | and beseèming | shàre |

Of thát | which lewdly-pamper'd | lúxury |

Now héaps | upon some fèw | with vást | excéss, |

Náture's | fúll | blèssings | wou'd be wèll | dispéns'd |

In ùn-supérfluous | and exáct | propòrtion ; |

And shé | nò | whít | encúmbér'd | with her stòre. |

And thén | the gíver | wou'd be bètter | thánk'd, |

His práise | dúe | páid : | for swinish | glúttony |

Nè'er loòks | to Héav'n | amidst his gòrgeous | féast,

(*Reproach ; low harsh tone*)

Bút | with besòtted | bàse | ingrátitude, |

Cráms, | and blasphèmes | his Fèeder,

MILTON.

THE LADY IN COMUS,

In Vindication of Chastity.

(*Low, solemn monotone.*)

To hīm | that dāres

ārm | his prophāne tongue | with contēptuous | wōrds, |

Agāinst

And Virtue has no tongue to check her pride.
 Impostor, do not charge most innocent Na-
 ture

As if she would her children should be riot-
 ous

With her abundance. She, good caterefs,
 Means her provision only to the good,
 That live according to her sober laws,
 And holy dictate of spare temperance.
 If every just man, that now pines with want,
 Had but a moderate and befitting share
 Of that which lewdly-pamper'd luxury
 Now heaps upon some few with vast excess,
 Nature's full blessings would be well dis-
 pens'd

In unsuperfluous and exact proportion;
 And she no whit encumber'd with her store.
 And then the Giver wou'd be better thank'd,
 His praise due paid: for swinish gluttony
 Ne'er looks to Heav'n amidst his gorgeous
 feast,

But, with besotted base ingratitude,
 Crams, and blasphemes his Feeder.

THE LADY IN COMUS.

To him that dares
 Arm his prophane tongue with contemptuous
 words,

Agáinst | the sùn-clad | pòwer | of Chástity, |

(*Long pause ; lower tone.*)

Fàin | wou'd I fómething say, | yét | to what pùrpose? |

(*Contempt ; higher tone.*)

Thóu | hast nor èar, | nor sòul | to apprehènd ; |

And thou art wòrthy | that thou shòuld'st not | knów

Mòre | háppinefs | than this | thy présent | lòt ; |

Enjòy | your dèar | wít, | and gày | rhétoric, |

That hás | so wèll | been táught | her dázling | fènce. |

(*Strong, solemn tone ; lower.*)

Thóu | art not fit | to héar thyself | convìnc'd ; |

Yèt | shou'd I try', | the uncontróuled | wòrth |

Of this | pùre | Cáuise | wou'd kindle | my ràpt | spírits |

To | fúch | a flàme | of sàcred | véhemence, |

(*Grand and splendid description ; loud, high tone.*)

That dùmb things | wou'd be mòv'd | to fy'mpathize, |

And the brute èarth | wou'd lend her nèrves | and
sháke, |

Till áll | thy mágic | strùctures, | rèar'd | so high, |

Were shàtter'd | into héaps | o'er thy fálse | hèad. |

MILTON.

PORTIA'S SPEECH ON MERCY.

(*Persuasive intreaty ; soft, middle tone.*)

The quàlity | of mércy | is not | stráin'd ; |

It dróppeth | as the gèntle | ràin | from héav'n, |

Upon the pláce | benèath. | It is twice blefs'd ; |

It blèssèth | him | that gíves, | and him | that tàkes. |

'Tis

Against the sun-clad power of Chastity,
Fain would I something say, yet to what purpose ?

Thou hast nor ear, nor soul to apprehend ;
And thou art worthy that thou should'st not know

More happiness than this thy present lot ;
Enjoy your dear wit, and gay rhetoric
That has so well been taught her dazzling
fence.

Thou art not fit to hear thyself convinc'd ;
Yet shou'd I try, the uncontrouled worth
Of this pure cause wou'd kindle my rapt
spirits,

To such a flame of sacred vehemence,
That dumb things would be mov'd to sympathize,

And the brute earth wou'd lend her nerves,
and shake,

Till all thy magic structures, rear'd so high,
Were shatter'd into heaps o'er thy false head.

PORTIA'S SPEECH ON MERCY.

The quality of mercy is not strain'd ;
It droppeth, as the gentle rain from heav'n,
Upon the place beneath. It is twice blest ;
It blesteth him that gives, and him that takes.

'Tis

'Tis mightiest | in the mightiest ; | it becomes |
The thròned | mónarch | better | than his cròwn : |

(*Solemn monotone ; lower.*)

His scēpter | shēws | the fōrce | of tēmporal pow'r, |
The ātribute | to āwe | and mājesty, |
Whērein | doth sīt | the drēad | and fēar of kings ; |

(*Rapture ; high strong tone.*)

But mércy | is abòve | this scēpter'd fway. |

It is enthroned | in the hēarts of kings ; |

It is an ātribute | to Gód | himsèlf ; |

And eārthly power | doth thèn | shew likest God's |

Whèn | mércy | seasons | jùstice. | SHAKSPEARE.

DEMOSTHENES

Against ÆSCHINES on the Crown.

(*Reasoning ; plain, simple, middle tone.*)

There are twó | distinguishing | quálities, Athenians, |
which the virtuous | citizen | should éver | possèss. | (I
spèak | in général terms, | as the least | invidious me-
thod | of doing jùstice | to mysèlf,) | a zéal | for the hò-
nour | and prè éminence | of the státe | in his official
conduct, | on áll | occàsions | and in àll | transactiòns |
an afféction | for his còuntry. | This | nàture can bestow
abìlities | and succés | depend upon anòther power : |

(*Strong assertion, firm, loud, lower tone.*) And in this |
afféction

'Tis mightiest in the mightiest ; it becomes
 The throned monarch better than his crown :
 His sceptre shews the force of temporal
 pow'r,

The attribute to awe, and majesty,
 Wherein doth sit the dread and fear of kings ;
 But mercy is above this scepter'd sway,
 It is enthroned in the hearts of kings ;
 It is an attribute to God himself ;
 And earthly power doth then shew likest
 god's,
 When mercy seasons justice.

DEMOSTHENES against Æschines on the Crown.

There are two distinguishing qualities, Athenians, which the virtuous citizen should ever possess. (I speak in general terms, as the least invidious method of doing justice to myself.) A zeal for the honour and pre-eminence of the state, in his official conduct, on all occasions, and in all transactions, an affection for his country. This nature can bestow ; abilities and success depend upon another power ; and in this affection you find
 me

afféction | you find | mé | firm | and invàriable. |
(Enumeration of particulars ; firm, loud, lower tone, rising in strength on each to the end.) Nōt | the sōlemn | de-
 mānd | of my pèrson, | not the vēngeance | of the
 Amphictyōnic | cōuncil | which they denōunced against
 me, | not the térror | of their thrèatenings, | not the |
 flattery | of their pròmises, | nò | nor the fúry | of those
 accúrred | wrètches | whom they roused | like wild |
 bèasts | against me | could èver | téar | this | afféction |
 from my brèast. | *(Higher tone, and not so loud.)* From
 first | to làst, | I have ùniformly | pursúed | the júst |
 and virtuous course | of cōduct ; | assertor | of the hò-
 nours, | of the, prerogatives, | of the glòry of | my cōun-
 try ; | stúdios | to support them, | zèalous | to advànce
 them, | my whóle | bèing | is devóted | to this glórious |
 càuse. | *(Reproach ; sneering, middle tone.)* Ý | was nē-
 ver known | to mārch | through the cīty, | with a face
 of jōy | and exultātion, | at the succèss | of a fóreign
 power, | embrācing | and annōuncing | the jōyful | tī-
 dings | to thōse, | who I supposed | would transmīt it |
 to the pròper | place. | Ý | was nēver known | to re-
 ceive the succēsses | of my òwn country | with trēm-
 blings, | with sīghings, | with ēyes | bēnding | to the
 èarth, | *(Indignation, higher tone)* like thōse | ìmpious
 men | who are the defāmers | of the státe ; | as if by
 sūch conduct | they wérè not defāmers | of themsèlves. |
 Who lóok | abroad | and when a fóreign | pòtentate |
 hath estāblished | his pòwer | on the calānities | of
 Grèce, | applaud | the évént, | and téll us | we should
 take èvery | méans | to perpétuate his power. |

me firm and invariable. Not the solemn demand of my person, not the vengeance of the Amphictyonic council which they denounced against me, not the terror of their threatenings, not the flattery of their promises, no nor the fury of those accursed wretches, whom they roused like wild beasts against me, could ever tear this affection from my breast. From first to last I have uniformly pursued the just and virtuous course of conduct; assertor of the honours, of the prerogatives, of the glory of my country; studious to support them, zealous to advance them, my whole being is devoted to this glorious cause. I was never known to march through the city, with a face of joy and exultation; at the success of a foreign power, embracing and announcing the joyful tidings to those, who, I supposed, would transmit it to the proper place. I was never known to receive the successes of my own country with tremblings, with sighings, with eyes bending to the earth, like those impious men who are the defamers of the state, as if by such conduct they were not defamers of themselves. Who look abroad, and when a foreign potentate hath established his power on the calamities of Greece, applaud the event, and tell us we should take every means to perpetuate his power.

C O N C L U S I O N.

FROM the method of marking the words, we have just seen it is impossible not to take notice of a circumstance which arises from it, and which, if properly attended to, will set the utility of this method in a still stronger light; and that is, the pauses that necessarily intervene between words, that have accented force. It must be apparent to the dullest observer, that wherever words in succession are pronounced with accented force, however small the pause may be, there is still a greater pause between these words, than between the syllables of the same word, and consequently, that the words without the accent, which are pronounced like mere syllables of words, are united among themselves, and with the accented word to which they belong, more intimately than the accented words are with each other: that is, less time intervenes between different syllables of the same word, or different words pronounced with one accent only, than between different words, where each word has an accent: and if so, that the accented word, and the words

that

that are pronounced like unaccented syllables of it, form a class of words, which, in some measure, resemble a bar in music. For though the pauses at the end of each class are very unequal, according to the continuation or completion of the sense, yet there is always a pause of force, as it may be called, at the end of every class, which divides the sentence into accentual portions; and it is this species of pause which may be said to form a bar in reading. Thus, in the following lines from Pope :

Plánt | of celèstial | seed, | if dropp'd | below, |
 Sáy, | in what mòtal | soil | thou déign'st | to gròw. |

There are five bars in each line. In the first line there is a smaller pause between *of* and *cestial*, and *if* and *dropp'd*, than between *celestial* and *seed*, and *dropp'd* and *below*; and in the last line, there is a longer pause between *mortal* and *soil* than between *in* and *what*, and *what* and *mortal*; or than between *thou* and *deign'st*.

F

I call

I call this a species of pause, because, strictly speaking, it ought rather to be called an interval, as no more time is taken up between the adjective and substantive than is necessary for that cessation of tone which the voice naturally requires after the pronunciation of one accented word, and that accumulation of force which is preparatory to the pronunciation of another : but even this interval of time, small as it is, is necessarily greater than that which intervenes between the impulses of unaccented syllables, or unaccented words which are pronounced exactly like these syllables. The accented impulses of the voice may be compared to the repeated strokes of the hand, which returns a ball to the body which repels it, while the impulses of those syllables which have no accent may be likened to those smaller impulses, formed by the weight of the ball itself, when it falls on some resisting body.

Here then seems to be a new species of interval in pronunciation, which may not be with-

without its use. The pauses generally found in printing are perhaps sufficient intervals for those who read well, but are by far too few for the generality of readers, especially those of the younger class; these ought to pause much more frequently, to dwell longer on the pauses, and to give the accented words a fulness and firmness of sound. Now perhaps nothing could be better calculated for that purpose than the present notation. To tell young people they are to give all their words a full strong sound, is telling them what they feel to be wrong; to tell them they must give the more significant words a strong sound, is requiring them to make a distinction they are unable to do; but when these words are separated and marked in the manner here adopted, they have a guide to direct them where to pause, and where to dwell upon the words.

It will perhaps be objected, that these intervals almost always divide the adjective and the substantive. To this it may be answered,

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that

that if the proper inflexion be preserved, and the voice not dropped, this interval, even if it should be made longer than it ought to be, will have no bad effect on the sense; we shall only appear to be pronouncing more emphatically, and this emphatical pronunciation is what young people ought to be accustomed to, in order to acquire a firmness and substance in the tone of voice,

It may be objected too, that the inflexions of voice marked by the grave and acute accent, and particularly by the two circumflexes, are so difficult to distinguish, that they will be apt to puzzle the reader, and make him pronounce worse than he would do without them. To this it may be answered, that Reading, like Singing, is, to a certain degree, much more easily learned by the ear than by notes. If the pupil has a good reader constantly to imitate, he is undoubtedly

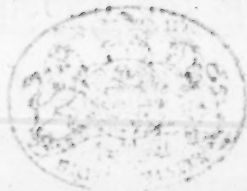
edly possessed of the principal means of improvement. But even this advantage will no more exclude the necessity of some rules, than the instructions of a Singing-Master will render the knowledge of Music unnecessary. A person who has learned to sing by ear, and but just commenced the study of Music, will find the notes puzzle him, and make him sing infinitely worse than he would do without them. The same may be observed of every art which is to be acquired by habit; before the habit is formed, the pupil is much more awkward than before he began; but when once that habit is formed, it becomes a part of his nature, and to ease and elegance adds correctness and propriety.

But allowing the difficulty of conceiving the inflexions to be very great, and even supposing that the pupil often mistakes them, yet still the division of a sentence into such portions as are to be pronounced like one whole

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whole word, with the stress upon the proper syllable of that word, cannot fail to be a guide both to the pause and emphasis, and must infallibly lead to a distinctness, a fullness, and firmness of pronunciation.

F I N I S.



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